

HOLDING COVER
NOT FINAL



ANIMATED CLASSICS

This book belongs to

Disney
Beauty
and
the
Beast



Acknowledgments

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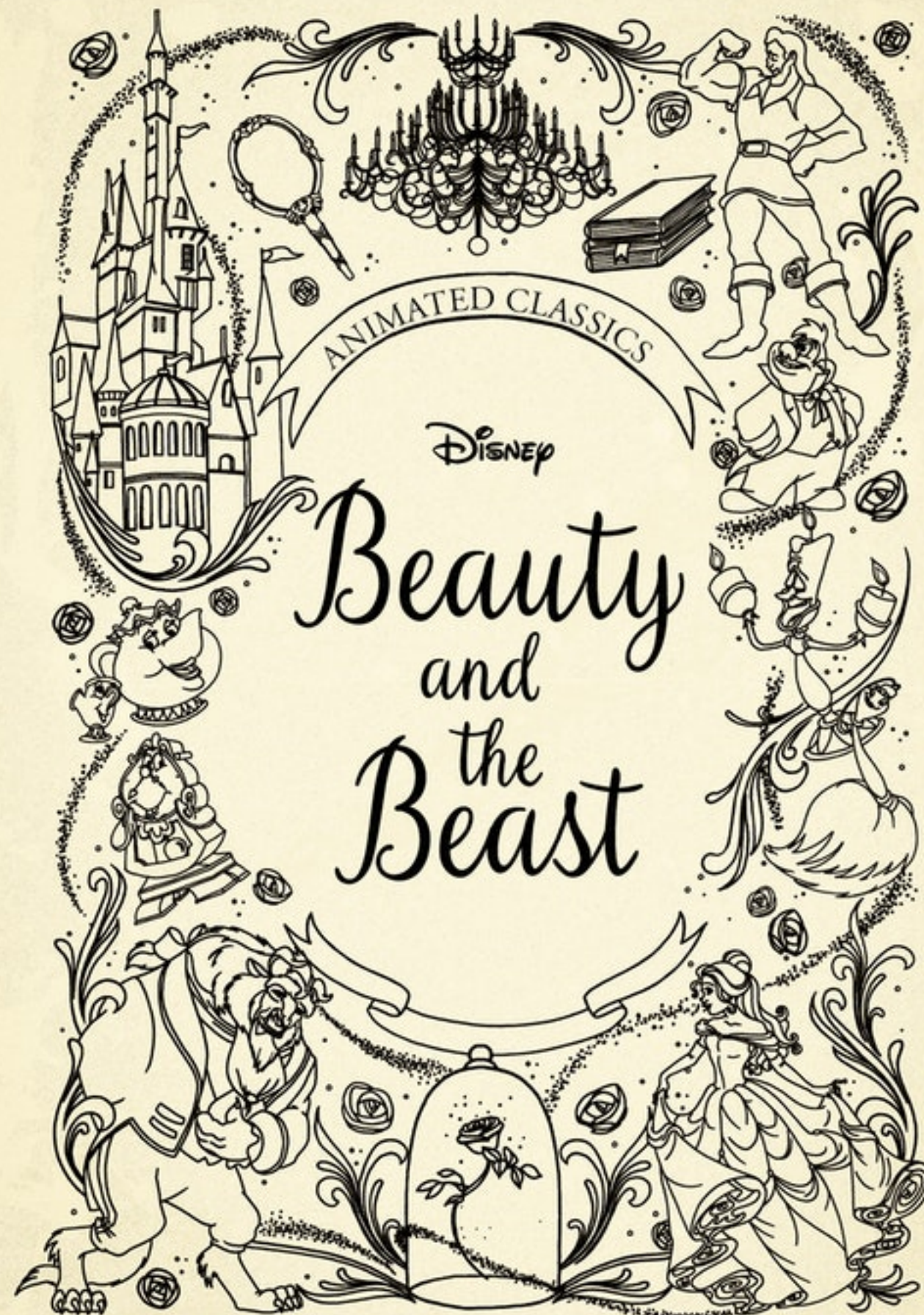
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Long, long ago in a land far from here, an old woman in a worn-out cloak knocked on the door of a magnificent palace.

The night was cold and the poor, elderly woman needed a place to shelter. The door was opened by a handsome but spoiled Prince. The woman begged the Prince for a place to stay. She only had one rose to give him in exchange for his hospitality. But the Prince's heart was hard. He did not want the rose and thought the old woman in the worn-out cloak ugly. Instead of inviting the old woman inside, the Prince denied her request.

The old woman asked the Prince to look beyond her ugliness, but he could not. Once again he turned her away. Suddenly, the old woman transformed into a youthful enchantress. Seeing the Enchantress, the Prince said he was sorry, but she had seen the ugliness in the Prince's heart and resolved to punish him.

The Enchantress cast a spell on the Prince and everyone who resided in the palace. The Prince changed into a beast, with long claws and covered all over in coarse fur. The palace staff transformed into talking objects.

Horrified by his new appearance, the Beast locked himself away in a wing of the palace, watching the world through a magic mirror.



The Enchantress left behind the rose she had originally offered him. It was enchanted. She told the Beast that in order to break the spell, he must gain the love of someone and also fall in love with them before the enchanted rose shed its final petal. If the Beast failed, the spell would be everlasting.

As time moved on, the world forgot all about the Prince and his palace and the Beast descended into a deep sadness, certain that no one could ever love a monster such as him.

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One morning in an ordinary village, a young woman named Belle left her house to go to the bookshop. As she walked, Belle dreamed of a life outside the village filled with exciting adventures, just like the ones she read about.

In the village, Belle was greeted by people going about their day. Belle loved stories and longed to share them with the townspeople, but nobody would listen.

Besides, they thought Belle was a bit odd.

The only person who did have time for Belle's stories was the bookseller.

Belle was the bookseller's best customer. She hoped he would have a new book for her, but he did not, for it had only been a day since she had last asked.



When she left the bookshop, Belle caught the eye of a man named Gaston. Gaston was the strongest and handsomest man in the village – at least, according to himself. He was determined to marry Belle.

“Hello, Belle,” said Gaston.

“Bonjour, Gaston,” Belle replied, still reading as Gaston took the book from her.



“Belle, it’s about time you got your head out of those books and paid attention to more important things. Like me,” said Gaston.

“I have to get home to help my father,” Belle said.

“That crazy old loon. He needs all the help he can get,” said Gaston’s friend, LeFou.

“My father is not crazy. He’s a genius,” Belle said.

But as she spoke, an explosion came from her house. Belle hurried to see what had happened.



"Are you alright, Papa?" Belle asked, back at the cottage.

Belle's father, Maurice, was an inventor. He was working on a wood chopping machine, but things weren't going to plan.

"I'm about ready to give up on this hunk of junk," Maurice answered. "I'll never get this boneheaded contraption to work!"

"Yes, you will," Belle said. "And you'll win first prize at the fair tomorrow. And become a world-famous inventor."

"You really believe that?" Maurice said.

"I always have," Belle replied.

Encouraged, Maurice set to work.

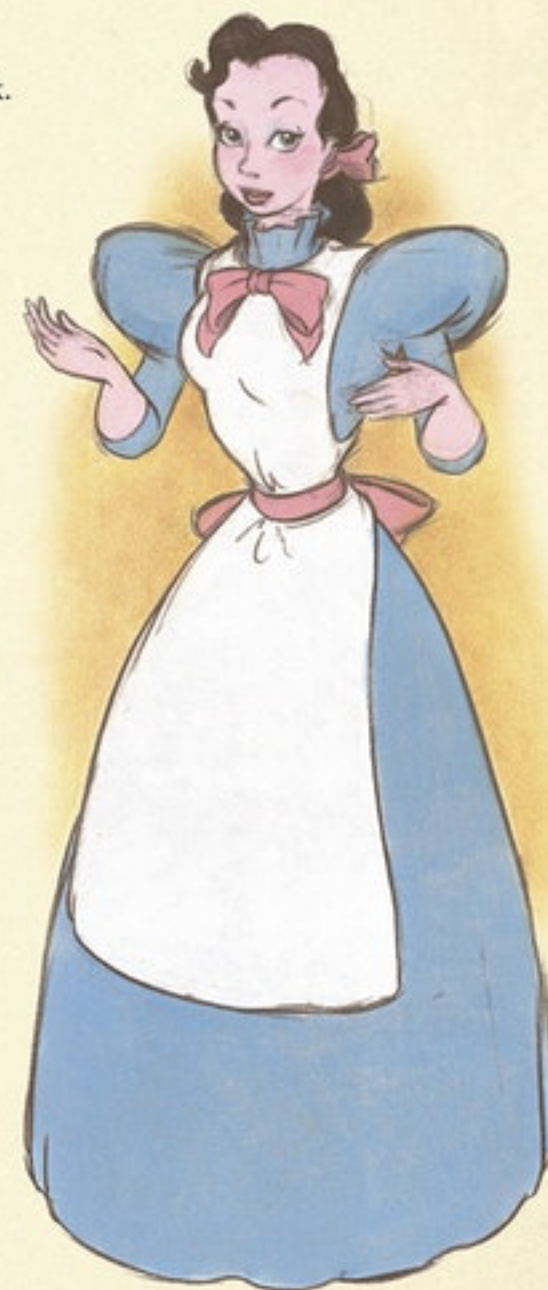
"Papa, do you think I'm odd?" Belle asked.

"Where would you get an idea like that?"

"It's just that I'm not sure I fit in here. There's no one I can really talk to," Belle explained.

"What about that Gaston? He's a handsome fella," Maurice said.

But Belle thought Gaston was rude and conceited.

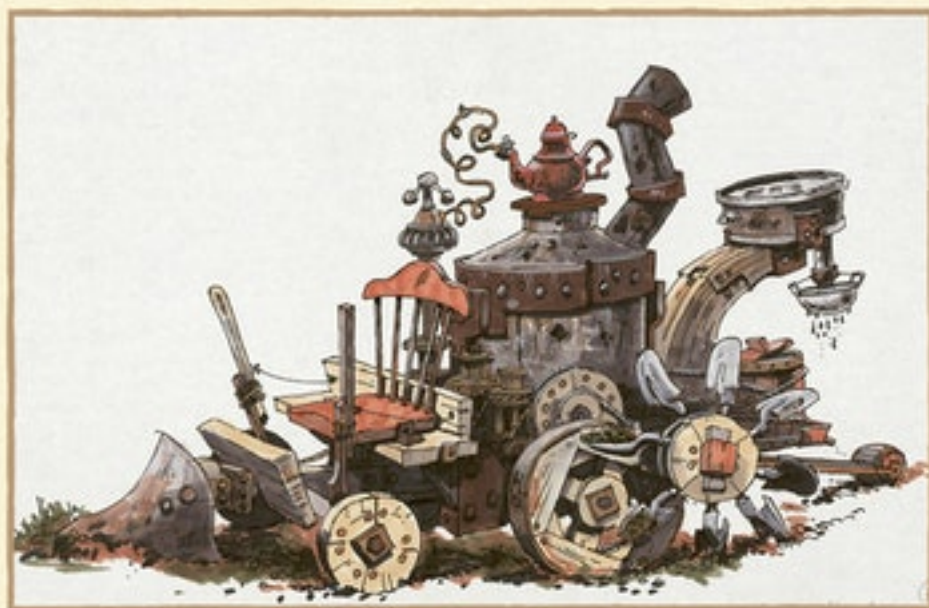


"Well, don't you worry. 'Cause this invention's gonna be the start of a new life for us," Maurice said as he pulled a lever and his machine burst into life, clacking and whirring. The axe split the log in two.

"It works!" Belle cried.

"It does!" Maurice said, amazed, before packing it onto a wagon to take to the fair.

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Maurice rode all day, pulling his invention behind him on the wagon. As darkness fell, he worried that he was lost.

"We should be there by now," Maurice said.

Maurice wanted to go one way but his horse, Philippe, wanted to go another. The horse was frightened by the noises in the forest.

Maurice tried to calm Philippe, but the sound of howling wolves was too much for him. Philippe reared and galloped away, leaving Maurice alone.

Maurice found himself surrounded by wolves. He ran until he came to the gates of a dark castle and darted inside.



Maurice pushed open the creaking front door of the castle. He called into the shadowy hallway, but there was no answer.

Inside, a candlestick named Lumiere and a clock named Cogsworth whispered to one another about the visitor.

Lumiere wanted to welcome the old man, but Cogsworth said they should stay quiet.

Hearing a noise, Maurice called again and begged for a place to stay for the night.

This was too much for the warm-hearted candlestick. He welcomed Maurice into the castle.

Maurice grabbed hold of Lumiere to better see who had spoken to him.

"Over here," Lumiere said, tapping Maurice on the head.

Maurice gasped and threw Lumiere to the ground.



Cogsworth hurried over, but as he did so, Maurice picked him up to examine him. He'd never seen a talking clock before.



"Stop that!" cried Cogsworth.

"I beg your pardon," said Maurice, astonished.

Seeing that the old man was cold and wet, Lumiere invited him to warm himself by the fire.

"You know what the master will do if he finds him here," Cogsworth protested.

Ignoring Cogsworth's warning, Lumiere settled Maurice in a comfortable chair by the fire. Maurice put his feet up on the castle's dog, a faithful wagging footstool.

"How would you like a nice spot of tea, sir?" asked Mrs Potts the teapot. Mrs Potts poured tea into a cup named Chip, who was her son.

"His moustache tickles, Mama," Chip said, and giggled as Maurice took a sip.

Suddenly, the door flew open. A great and fearsome beast entered the room.



"There's a stranger here," the Beast growled.

Lumiere tried to explain, but the Beast roared him into silence.

"Who are you? What are you doing here?" said the Beast.

"I... I... I was lost in the woods and..." Maurice stuttered.



"You're not welcome here," the Beast roared.

"Please, I meant no harm! I just needed a place to stay," pleaded Maurice.

"I'll give you a place to stay!" said the Beast, but instead of showing Maurice kindness, he locked him in a dungeon.





In the village, people gathered outside Belle's house. Gaston, dressed in his best suit, addressed the crowd.

"I'd like to thank you all for coming to my wedding," Gaston announced. Everything was ready, there were guests and a cake, refreshments and even a band. But first Gaston needed to ask the bride to marry him.

Belle was reading when she heard a knock at the door. She opened it and Gaston strode into the room.

"This is the day your dreams come true," Gaston said.

Gaston described the future he had planned for Belle, complete with a hunting lodge filled with their many children.

"Say you'll marry me," Gaston said, pinning Belle to the door.

But Belle did not want to marry Gaston. Instead, she opened the door and Gaston fell out of the house and into a large puddle of mud.



Later, Belle went for a walk. As she walked, her father's horse, Philippe, galloped towards her pulling the wagon, but her father was nowhere to be seen.

"You have to take me to him," Belle said. She climbed on Philippe's back and rode to the gates of the castle.

"What is this place?" Belle wondered before entering the castle.

"Did you see that?" Lumiere said to Cogsworth as Belle walked past them. "It's a girl!"



Lumiere thought Belle could finally be the one to break the Enchantress's spell.

"Is anyone here?" Belle called as she explored the castle's dungeons.

"Belle?" her father said from behind a locked door.

Belle ran to the cell and felt her father's cold hands. "We have to get you out of there!"

But Belle's father was frightened of what the Beast would do to her if he found her.

"What are you doing here?" the Beast roared, appearing from the shadows.

"Who are you?" asked Belle.

"The master of this castle," the Beast answered.

Belle begged the Beast to take pity on her father. "Take me instead," she implored.

The Beast agreed to let her father go, but only if Belle promised to stay in the castle forever. Maurice begged his daughter not to make such a bargain, but Belle's mind was made up.

"You have my word," she replied.

The Beast unlocked Maurice's cell and carried him out to a waiting carriage. "Take him to the village," the Beast commanded.



When the Beast returned, Belle was upset that she didn't get the chance to say goodbye to her father. The Beast led Belle to her room as she silently cried.

"I hope you like it here," said the Beast. He told her that the castle was now her home. She was free to explore anywhere she liked except the West Wing.

In the village, Gaston felt humiliated. He was angry with Belle for having refused to marry him.

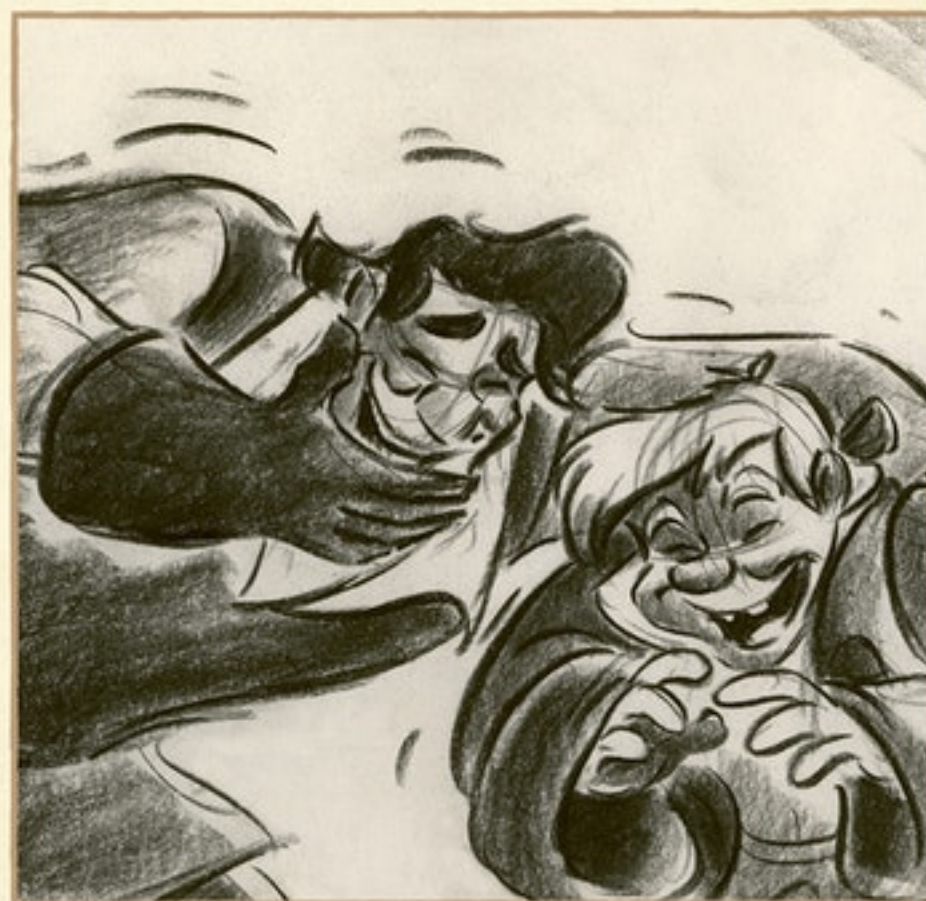
LeFou couldn't believe anyone as popular as Gaston could feel so low. As LeFou tried to cheer up his friend, Belle's father burst into the tavern.

Maurice begged for help, his eyes wide with terror. Maurice told them about how a great beast had taken Belle as a prisoner.



But nobody believed him. Instead, they laughed at Maurice, thinking his story was as crazy as his inventions. They threw him out into the snow.

But hearing Maurice gave Gaston an idea. He told LeFou that he would help the old man, not because he believed him but because he wanted to marry Belle.





At the castle, Belle wept.

Mrs Potts, the castle cook, tried to console her with a cup of tea.

Shocked at seeing a talking teapot, Belle stumbled back into the wardrobe who shrieked and asked her to be careful.

Belle was astounded, but she took the tea Mrs Potts offered to her.

Mrs Potts told Belle she thought she was very brave for staying in place of her father, but Belle felt she had lost everything.

"It'll turn out all right in the end. You'll see," comforted Mrs Potts before heading off to prepare dinner.

After she left, the wardrobe suggested that Belle get ready for dinner with the Beast.

But Belle refused. She did not want to go to dinner with the Beast.

"Dinner is served," announced Cogsworth at the doorway.



Downstairs, the Beast paced in front of the fire.

"I told her to come down. Why isn't she here yet?" he yelled.

"Try to be patient, Sir," Mrs Potts counselled.

"Master, have you thought that perhaps this girl could be the one to break the spell?" asked Lumiere.

"Of course I have!" growled the Beast. But the Beast thought he was too ugly for Belle to fall in love with him.

"You must help her to see past all that," said Mrs Potts. "Well, you can start by making yourself more presentable. Straighten up. Try to act like a gentleman."

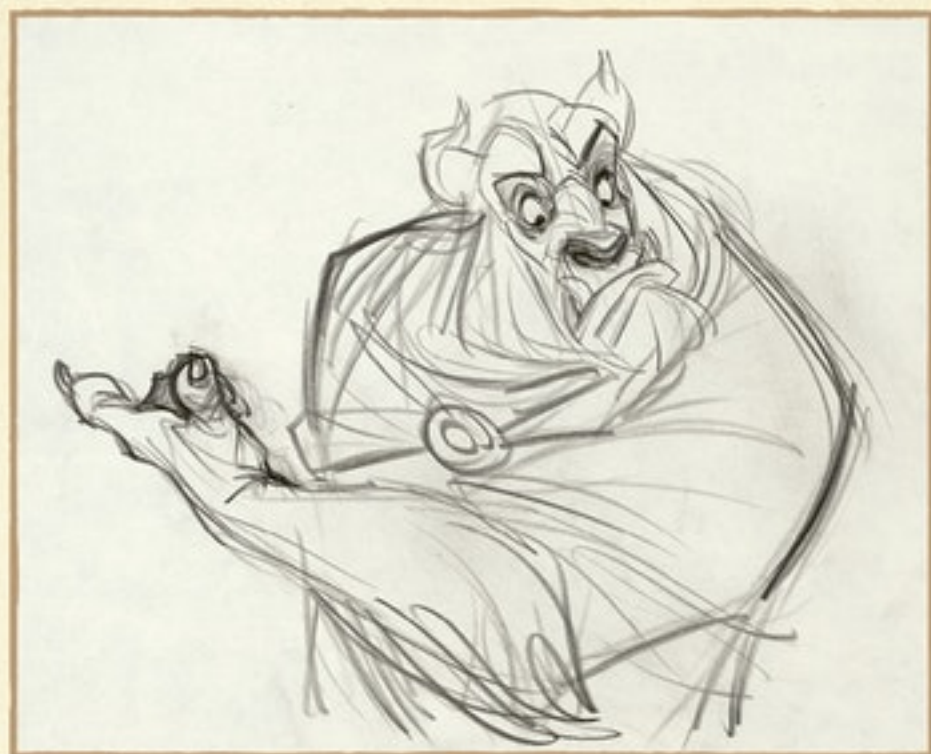


Mrs Potts and Lumiere continued to give the Beast advice. "And above all, you must control your temper," they said together.

Just then, in walked Cogsworth.

"She's not coming," said Cogsworth.

Filled with rage, the Beast dashed to Belle's room.



The Beast pounded on Belle's door. "I thought I told you to come down to dinner," he roared.

"I'm not hungry," replied Belle.

"You'll come out or I'll... I'll... I'll break down the door!"

"Please attempt to be a gentleman," urged Cogsworth.

The Beast asked again more gently. He even tried saying please. But Belle still refused.

"Fine! Then go ahead and starve!" roared the Beast. He told the staff that if Belle would not eat with him, she would not eat at all.

The Beast went to his room and asked his magic mirror to show him Belle. In the mirror he saw Belle say that she didn't want to have anything to do with him.

"She'll never see me as anything but a monster," said the Beast as a petal fell from the enchanted rose. Time was running out.

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Later, Belle ventured down to the kitchen. Cogsworth asked if there was anything they could do for her.

"I am a little hungry," confessed Belle.



“Stoke the fire. Break out the silver. Wake the china,” directed Mrs Potts as she set about getting dinner ready.

Cogsworth, wanting to respect his master’s wishes, did his best to stop them, but they wouldn’t listen.

“We must make her feel welcome here,” said Lumiere.

And they did.

After settling in the dining room, Belle was treated to a delicious banquet and a show performed by singing and dancing plates, cutlery and glassware.



Afterwards, Cogsworth tried to shoo everyone off to bed. But Belle was too excited. She wanted to see more of the castle. Belle asked for a tour.

“Perhaps you’d like to take me,” said Belle to Cogsworth. “I’m sure you know everything there is to know about the castle.”

Flattered, Cogsworth agreed. Shortly after the tour began, as Cogsworth droned on about architecture, Belle slipped away to explore the forbidden West Wing.



At the end of a dark corridor Belle opened a door with a brass handle. Inside she found broken furniture, torn tapestries and smashed ornaments.

Among the mess, Belle found a torn painting of a handsome prince. But the room held something even more mysterious.

By the window, a single glowing rose wilted beneath a glass dome. Belle lifted the dome to take a closer look, but as she did, the Beast appeared.

"I warned you never to come here!" the Beast roared. "Get out!"

Terrified, Belle ran all the way to the castle entrance. She climbed onto her horse and galloped away from the castle.

But the snowy forest surrounding the castle was dangerous. Soon ferocious wolves chased Belle and Philippe. As they tried to escape, Philippe's reins tangled in the branches of a tree. Belle fought bravely, but they were surrounded.





Suddenly, the Beast appeared and pounced on the wolves.

The wolves set upon the Beast, biting and clawing at him, but the Beast was stronger. The wolves fled, but the Beast was hurt. He collapsed in the snow.

Belle ran to the Beast and covered him with her cloak. She brought the Beast back to the castle and tried to tend to his wounds.

The Beast let out a roar. "That hurts!"

"If you'd hold still, it wouldn't hurt as much," said Belle.

"Well, if you hadn't run away this wouldn't have happened," snarled the Beast.

Belle explained that she had run away because he had frightened her. The Beast needed to control his temper.

"By the way, thank you for saving my life," Belle added.

"You're welcome," replied the Beast.

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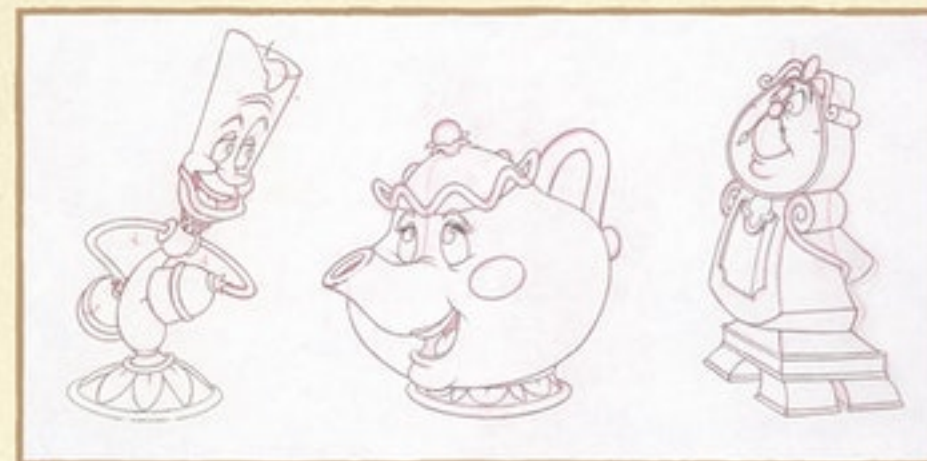
In the village, Gaston hatched a plan to trick Belle into marrying him. He paid a man named Monsieur D'Arque to lock Maurice up in the asylum unless Belle agreed to marry him. Gaston knew Belle would do anything to help her father.



Meanwhile, Maurice left his cottage, determined to rescue Belle himself. Moments later, Gaston arrived with LeFou.

“They have to come back sometime,” said Gaston, annoyed. He asked LeFou to wait at the cottage and tell him the moment Belle or her father returned home.

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The Beast wanted to do something special to show Belle how he felt. He led Belle to a set of tall doors and asked her to close her eyes.

Once inside, Belle opened her eyes and saw an enormous room lined with more books than Belle could read in a lifetime. “It’s wonderful,” she said.

“Then it’s yours,” said the Beast.

Belle took the Beast’s hand in hers.

“Would you look at that!” said Mrs Potts.



As the days passed, Belle began to see the Beast wasn't the angry monster she had first met. He could be gentle and even playful. Belle grew to enjoy spending time with him, feeding birds and laughing together in the snow.

Everyone hoped Belle would fall in love with the Beast and that the spell would be broken.

"Tonight is the night," said Lumiere as the Beast got ready for a romantic evening with Belle.

The Beast was nervous. The enchanted rose was dying. He needed to tell Belle how he felt, and have her do the same, before the last petal fell or the castle would be enchanted forever. He loved Belle but he wasn't sure if he was brave enough to tell her.

Belle and the Beast met at the top of the staircase and they walked down together. After dinner they danced in the starlit ballroom.



On the terrace, the Beast asked Belle if she was happy. Belle said she was, but she wanted to see her father again.

The Beast gave Belle his magic mirror. It showed Maurice struggling alone in the forest. Belle was upset to see her father in danger.

“Then you must go to him,” said the Beast.

Before she left, the Beast gave Belle the mirror as a gift so she would always have a way to look back.



When Cogsworth asked the Beast why he had let Belle go when he was so close to breaking the spell, the Beast told him he had to because he loved her.

Lumiere thought this should be enough to break the spell.

“But it’s not enough,” said Mrs Potts. “She has to love him in return.”



Belle found her father and took him home.

LeFou ran to tell Gaston they were back.

When Maurice woke up, he didn't understand how she could have escaped from the Beast. Belle told her father that the Beast wasn't the monster they thought he was. As she spoke, her bag started to twitch and out popped Chip, the little cup from the castle. Chip wanted to know why Belle had left.

Before Belle could answer, there was a knock at the door. It was Monsier D'Arque to take Maurice to the asylum. Behind him stood Gaston and a crowd of villagers carrying torches. Belle told Monsier D'Arque her father wasn't crazy, but nobody listened to her.

Maurice came out to see what was going on. LeFou asked Maurice to tell everyone about the Beast.

But instead of listening, the crowd laughed.

"Well you don't get much crazier than that," LeFou said with a laugh.



Belle pleaded with Gaston, but Gaston wouldn't help unless she promised to marry him. She refused. Belle could prove her father wasn't crazy.

"Show me the Beast," Belle said to the magic mirror. She turned it to face the crowd. The villagers gasped when they saw the Beast roaring in the glass. They were afraid.

Belle tried to reassure them that the Beast was kind. He was her friend.



"If I didn't know better, I'd think you had feelings for this monster," said Gaston.

"He's no monster, Gaston. You are!" Belle replied.

Gaston turned to the crowd. "She's as crazy as the old man," Gaston said. He ordered the crowd to help him destroy the Beast.

Belle tried to stop them, but Gaston locked her up in the cellar with her father before heading off with the mob in search of the Beast.

Belle wanted to warn the Beast, but there was no way out.



At the castle, the staff had lost hope. Without Belle there was little chance the spell would ever be broken.

Suddenly, the footstool ran to the window, barking.

Mrs Potts hoped it was Belle returning to the castle, but it was Gaston's mob.

The staff prepared for battle.

Outside, the mob was ready to break down the door. Gaston reminded them that he wanted to destroy the Beast himself.

The Beast was in the West Wing cradling the dying rose.

Mrs Potts asked him what they should do, but the Beast didn't care. Without Belle all hope was lost.

Downstairs, the staff were ready for a fight. When the villagers broke down the door, they were pelted with books, battered by rolling pins and smashed with pots and pans. Gaston ran through the fray, determined to kill the Beast.





At Belle's house, Chip fired up Maurice's wood chopping machine.

"Here we go," Chip cried as the steaming contraption rattled towards the house.

"Belle, look out!" Maurice warned as his invention splintered the cellar door. They were free.

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At the castle, the staff fought bravely, pelting the invaders with tomatoes, poking them with combs and prodding them with scissors. The mob ran from the castle in terror.

Meanwhile, Gaston had found the Beast in the West Wing. He struck the Beast with an arrow. But without Belle, and with no hope of breaking the spell, the Beast would not fight Gaston. Gaston was about to smash the Beast with a rock when they heard a voice below.

It was Belle. "No! Gaston don't," she pleaded.

Seeing Belle gave the Beast hope. He leapt to his feet to face Gaston.





Gaston's strength was no match for the Beast. The Beast seized Gaston by the neck and dangled him over the edge of the rooftop.

"Please, don't hurt me," Gaston begged.

The Beast took mercy on Gaston and let him go. "Get out," he said.

The Beast and Belle were together at last. "You came back," he said caressing her cheek.

But their reunion did not last long. Gaston plunged a knife into the Beast's side. The Beast roared in pain as Gaston fell from the roof. Belle saved the Beast from falling after him. She helped him lie down. He was dying.

"At least I got to see you one last time," said the Beast.

"Please don't leave me," sobbed Belle. "I love you," Belle said as the final petal fell from the enchanted rose.

At her words, a magical light rained down on Belle and the Beast.





The Beast rose into the air. Life returned to his limbs as the monstrous Beast transformed into a handsome prince.

Belle couldn't believe her eyes.

"Belle it's me," said the Prince, standing before her.

"It is you," Belle replied.

The happy couple kissed as magic swept through the castle transforming all who lived there to their former selves. The spell was broken.

"Are they gonna live happily ever after, Momma?" Chip asked.

"Of course, my dear. Of course," Mrs Potts replied.

And she was right.

Belle, the Prince and everyone in the castle lived

happily ever after.



The End

The Art of Disney Beauty and the Beast

The idea to produce a Disney animated version of the French fairy tale, *Beauty and the Beast*, was originally pitched in the 1930s and then again in the 1950s. But it was the success of *The Little Mermaid* in 1989 that prompted the idea to resurface – this time, as a musical. The cast of enchanted household objects, including Lumiere the candlestick and Cogsworth the clock, were introduced to sing the musical numbers. As Disney's thirtieth animated feature film, *Beauty and the Beast* was produced using a computer animation production system (CAPS), which allowed for softer shading and wider range of colours than previous technology. This also sped up production; the film was created in two years rather than the usual four. Artists were inspired by Jean Cocteau's 1946 film *Beauty and the Beast* as well as other French influences. Belle's Bavarian-style village also borrowed elements from the town in *Snow White and the Seven Dwarfs*. Artists utilised new CGI technology to create the much-loved waltz scene, and the overall result was elegant and tasteful. Upon its release in 1991, *Beauty and the Beast* appealed to a new, older audience, and it was the first animated film to win a Golden Globe for best motion picture. Throughout this book you can see concept art, story sketches, animation cels and more from the following Walt Disney Studio artists.

Barry Temple

Barry Temple worked as an animator for Walt Disney Animation Studios from 1980 until 2004. His early career included animation roles on feature films *The Great Mouse Detective*, *Who Framed Roger Rabbit?* and *The Little Mermaid*. For *Beauty and the Beast*, he animated the character of Lumiere, and his other character credits include the Sultan in *Aladdin* and Zazu in *The Lion King*.
Animation drawings on page 47 and 58.

Brian McEntee

After graduating from CalArts in the early nineties, Brian McEntee worked as a layout artist, art director and colour stylist. During his time at Disney, he worked as an art director on *Beauty and the Beast*, and as production designer of *The Brave Little Toaster* and *Ice Age*, for which he achieved an Annie award nomination. After a successful animation career, Brian later became a novelist.
Animation drawings on the endpapers and pages 14 and 35.

Cristy Maltese

Los Angeles resident Cristy Maltese graduated in 1980 with a BFA in illustration before working on a range of Disney films from the eighties into the 2000s. She worked as a background artist on *Beauty and the Beast*, *The Little Mermaid*, *Pocahontas* and *Aladdin*. Cristy focuses on art direction and visual development in both digital and traditional mediums.
Animation drawing on page 45.

David Pruiksma

David Pruiksma, the 'king of cute', was born in Virginia and graduated from CalArts in 1981 with a degree in character animation. He worked at Disney from 1985 until 2001. After assistant animator roles on films including *The Great Mouse Detective* and *The Little Mermaid*, he created Mrs Potts and her son Chip for *Beauty and the Beast*. As supervising animator, he brought warmth and charm to the china characters. He later worked on Pumbaa in *The Lion King*, Sultan in *Aladdin* and Flit and other woodland creatures in *Pocahontas*.
Animation drawing on page 68.

Debbie DuBois

Debbie DuBois became a Disney animator in the late 1980s. She worked as an assistant background artist on *Beauty and the Beast*, and other feature films including *Tarzan*, *Pocahontas*, *The Lion King*, *Aladdin* and *The Little Mermaid*.
Animation drawing on page 52.

James Baxter

James Baxter is a well-renowned British character animator based in the UK. James worked for Walt Disney Animation Studios from 1988 into the nineties as a supervising animator on *Belle* in *Beauty and the Beast*, Rafiki in *The Lion King* and Quasimodo in *The Hunchback of Notre Dame*. After working at DreamWorks and setting up his own company, James returned to the Disney studios, this time to work as an animator on the live action *Mary Poppins Returns*, winning a 2019 Annie award for Character Animation.

Animation drawing on page 13.

Mel Shaw

In 1942, Mel Shaw – born Melvin Schwartzman in New York – was recruited by Walt Disney himself to work on *Bambi* and he later worked as an animator on *Fantasia* and *Dumbo*. After serving in the army as a combat photographer during World War Two, Mel was invited to return to Walt Disney Productions, where he mentored a new generation of animators. During this second stint, he worked on films such as *The Fox and the Hound*, *The Great Mouse Detective*, *The Lion King*, *Tarzan* and *Beauty and the Beast*, where he was a production consultant. Mel is one of few animators who's work spanned both Disney's golden age and the resurgence of the 1990s. He was named a Disney Legend in 2004.

Animation drawing on page 64.

Natalie Franscioni-Karp

Natalie Franscioni-Karp worked as a background artist on *Hercules*, *Pocahontas*, *Aladdin*, *The Lion King* and *Beauty and the Beast*. She later worked as a background supervisor on *Rhapsody in Blue*, a composition that appeared in *Fantasia 2000*, and *The Emperor's New Groove*, among other animation projects.

Animation drawing on page 63.

Nik Ranieri

Nik Ranieri is well regarded for his expressive hand-drawn character animations. After graduating from Sheridan College in Ontario, Canada, he worked at Disney from 1987. Early credits include *Who Framed Roger Rabbit?* and *The Little Mermaid*, on which he worked predominantly on the character of Ursula. In 1991, he worked as a supervising animator for the character of Lumiere in *Beauty and the Beast*. He later won Annie awards for Meeko, the racoon in *Pocahontas*, and for his work on Hades in *Hercules*.

Animation drawing on page 21.

Peter J. Hall

Peter J. Hall was an acclaimed operatic costume designer based largely with the Dallas Opera, where he designed more than seventy productions, along with other opera productions around the world. Also a talented painter, Hall was contacted by the original London-based directors of *Beauty and the Beast* to work on the film.

Animation drawings on pages 22, 27, 34, 51.

Ron Husband

Born in Los Angeles in 1950, Ron Husband was the first African-American animator for Disney, where he worked on eighteen films between 1975 and 2013. He worked as a character animator on *The Fox and the Hound*, *The Great Mouse Detective* and *The Little Mermaid* before animating the character of Gaston in *Beauty and the Beast*. His later character credits included Jafar in *Aladdin*, Pumbaa in *The Lion King* and John Smith in *Pocahontas*. He later ventured into the book publishing arm of Disney.

Animation drawing on page 60.

Tom Bancroft

Tom Bancroft worked for Walt Disney Feature Animation for eleven years, on four animated shorts and eight feature films, including *Beauty and the Beast*, *Aladdin*, *The Lion King*, *Mulan*, *Pocahontas* and *Brother Bear*. His twin brother worked as a director at Disney and they worked together on six films, *Beauty and the Beast* included. He has been nominated for Annie and Reuben awards, and is author of the popular book *Creating Characters with Personality*.

Animation drawing on page 47.

Vance Gerry

Vance Gerry, from Pasadena in California, worked as a storyboard artist, concept artist and character designer at Walt Disney Productions. He is known for his animation work on *101 Dalmatians*, *The Sword in the Stone*, *The Rescuers*, *Robin Hood*, *The Hunchback of Notre Dame* and *Tarzan*. After his time at Disney, he went on to found a letterpress printing business.

Animation drawing on pages 23, 24, 55, 57, 59.

Andreas Deja

Polish-born animator Andreas Deja joined the Walt Disney Studios animation department in 1980 and quickly established himself as a supervising animator for some of the most memorable Disney villains. He has animated Gaston in *Beauty and the Beast*, Jafar in *Aladdin* and Scar in *The Lion King*. But Deja doesn't always animate the bad guys! For *The Little Mermaid*, Deja animated King Triton as well as the titular character from *Hercules*, Lilo in *Lilo & Stitch* and Tigger in the 2011 animated feature *Winnie the Pooh*. Deja was named a Disney Legend in 2015.

Animation drawing on page 4.

Chris Sanders

A CalArts alumni, Chris Sanders joined the Walt Disney Studios shortly after graduation in 1984. Sanders has worked as a character designer, storyboard artist, artistic director and production designer across projects such as *Beauty and the Beast*, *The Lion King* and *Mulan*. Sanders directed the 2002 animation *Lilo & Stitch* and also provided the voice of Stitch for many of the Western releases of the film.

Animation drawings on pages 17, 44, 61, 62 and 67.

Glen Keane

Glen Keane, one of Disney's most prominent lead character animators, joined the Walt Disney Studios in 1974 and worked at the studios for over 35 years. During his time at Disney, Keane specialised in lead character animation and worked on much-loved characters including Beast in *Beauty and the Beast*, Elliott in *Pete's Dragon* and the titular characters in *Aladdin*, *Pocahontas* and *Tarzan*. He was subsequently the supervising animator for John Silver in *Treasure Planet* and he served as executive producer, animation supervisor and directing animator on *Tangled*.

Animation drawings on pages 31 and 38.

Hans Bacher

Hans Bacher, born in Germany, is a well-known and respected animation artist. He began his Disney career in 1987, and has worked as a production designer, visual development artist, storyboard artist and character designer on films including *Aladdin*, *Beauty and the Beast*, *The Lion King*, *Hercules* and *Mulan*.

Animation drawings on pages 25, 26, 39, 42, 43, 44 and 56.

Randall "Randy" Cartwright

Randall "Randy" Cartwright joined the Walt Disney Studios in 1975, first working on *The Rescuers* as an uncredited assistant animator. Cartwright went on to animate Elliott in *Pete's Dragon*, Chief and Copper in *The Fox and the Hound*, Belle in *Beauty and the Beast*, Zazu in *The Lion King* and Prince Naveen in *The Princess and the Frog*. Cartwright was also the supervising animator for the Magic Carpet in *Aladdin*.

Animation drawing on page 54.

Roger Allers

Inspired by a childhood love of Disney, Roger Allers joined the Walt Disney Studios in 1985 as a storyboard artist for *Oliver & Company*. Allers continued to work on storyboarding for films such as *The Little Mermaid* and *The Rescuers Down Under* before undertaking the role of head of story on *Beauty and the Beast*. In 1991, Allers signed on to co-direct a project titled *King of the Jungle*, which later became *The Lion King*. Allers went on to co-write the libretto for *The Lion King* on Broadway, for which he received a Tony Award nomination.

Animation drawing on page 15.

Ruben Aquino

Filipino-Japanese American Ruben Aquino started with the Walt Disney Studios on their Feature Animation Clean-up Training Programme and joined the company fully in 1982 as an animating assistant. During his thirty-year career at Disney, Aquino worked on several iconic Disney characters including Ursula in *The Little Mermaid*, Maurice in *Beauty and the Beast*, adult Simba in *The Lion King* and Li Shang in *Mulan*.

Animation drawing on page 21.

Animation drawing: an illustration created for the final animation, ready to be traced on to a cel.

Background painting: this establishes the colour, style and mood of a scene. They are combined with cels for cel set-ups or for the finished scene.

Cel: a sheet of clear celluloid on which animation drawings are traced using ink and painted with colour. To create a finished frame of a scene, the cel is photographed against the background painting, which shows through the unpainted areas.

Cel set-up: a combination of one or more cels and a background painting, forming the frame of a finished scene.

Colour models: poses of an animated character with notations of agreed-on ink and paint colours to be used for that particular character. Colour models serve as guides for the inkers, and help to standardise a character's appearance, maintaining consistency.

Concept art: drawings, paintings or sketches prepared in the early stages of a film's development. Concept art is often used to inspire the staging, mood and atmosphere of scenes.

Rough animation drawing: a drawing created very early in the animation process to sort out the action of a scene in animation.

Story sketch: this shows the action that's happening in a scene, as well as presenting the emotion of the story moment. Story sketches help people to visualise the film before expensive resources are committed to its production.



